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6 Micro-piezas (1)

Clarinete Bb - Trompa in F
Fagot

rep.arg 2021 c.d.l.p.

Andante ♩=100

Clarinete en Sib

p *mf* *mf*

Trompa en Fa

mf

Fagot

mf

Cl.

mf

Trmp.

mf

Fag.

mf

Cl.

sfz *mf*

Trmp.

mp

Fag.

mf

10

Cl. *mp* *f* *mp* *f*

Trmp. *mp* *mp* *f*

Fag. *mp* *f* *mp* *f*

15

Cl. *mp* *f* *mp* *f*

Trmp. *mf* *mp* *f* *mp* *f* *mp* *f*

Fag. *mp* *f* *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f*

Trmp. *mf* *f* *mf*

Fag. *mf* *mp*

Detailed description: This musical score is for three instruments: Clarinet (Cl.), Trumpet (Trmp.), and Bassoon (Fag.). The score is divided into three systems, each containing three staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 10, 15, and 18 are indicated at the start of their respective systems. The first system (measures 10-12) features the Clarinet with a melodic line starting on a half note G#4, followed by eighth notes, a triplet of eighth notes, and a half note. The Trumpet plays a series of eighth notes and quarter notes. The Bassoon has a half note G#2, followed by a half note F#2, and then a half note E2. The second system (measures 13-15) continues the melodic development. The Clarinet has a half note G#4, followed by eighth notes, a triplet of eighth notes, and a half note. The Trumpet has a half note G#4, followed by eighth notes, a triplet of eighth notes, and a half note. The Bassoon has a half note G#2, followed by a half note F#2, and then a half note E2. The third system (measures 16-18) concludes the passage. The Clarinet has a half note G#4, followed by eighth notes, a triplet of eighth notes, and a half note. The Trumpet has a half note G#4, followed by eighth notes, a triplet of eighth notes, and a half note. The Bassoon has a half note G#2, followed by a half note F#2, and then a half note E2. Dynamics include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Articulation includes accents and slurs. The score is written in a standard musical notation style with a clean, professional layout.

Cl. *mp* \triangleleft *f* *mp* \triangleleft *f* *mp* \triangleleft *f*

Trmp. *f* *mp* \triangleleft *f* *mp* \triangleleft *f*

Fag. *f*

20

Cl. *mp* \triangleleft *f* *mp* \triangleleft *f* *mp* \triangleleft *f*

Trmp. *mp* \triangleleft *f* *mp* \triangleleft *f* *mp* \triangleleft *f*

Fag. *mp* \triangleleft *f*

Cl. *mp* \triangleleft *f*

Trmp. *mp* \triangleleft *f*

Fag. *mp* \triangleleft *f*

rit.

25

Clarinete en Sib

Andante ♩=100

p *mf* *mf*

4 *mf* *sfz* *mf* *mp* *f*

8 *mp* *f* *mp* *f*

11 *mp* *f* *mp* *f*

14 *mp* *f* *mp* *f*

17 *mp* *f* *mp* *f* *mp* *f*

20 *mp* *f* *mp* *f* *rit.* *mp* *f*

23 *mp* *f* *mp* *f* *mp*

26 *f*

Trompa en Fa

Andante $\text{♩} = 100$

2

mf

5

mf 3 3 3 3 3 3 3

8

mp *mp* *mp*

11

f *mf* *mp* *f*

14

mp *f* *mp* *f* *mf*

17

f *mf* *f* *mp* *f*

20

mp *f* *mp* *f*

23

mp *f* *mp* *f* *rit.* *mp*

26

f

Fagot

Andante ♩=100

2

5

8

8

The eighth measure of the piece is in the bass clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest. The melody starts on a quarter note G#4, followed by a triplet of eighth notes (A#4, B4, C#5) marked *mf*. This is followed by a quarter note B4, a quarter note A#4, and a quarter note G#4. A slur covers the next two notes: a dotted half note F#4 and a dotted half note E4. The measure concludes with a quarter note D#4 marked *mp*.

11

11

The first system of the musical score is written in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a five-measure phrase marked with a '5' and a slur, indicating a quintuplet. This is followed by a series of eighth and sixteenth notes, some beamed together. The dynamics are marked as *f* (forte) for the first phrase, *mp* (mezzo-piano) for the second, and *f* for the third. The system ends with a double bar line.

14

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G2, followed by a quarter note A2, and then a half note B2. A slur covers the next two notes, G2 and F#2, which are marked with a crescendo hairpin and the dynamic *f*. This is followed by a quarter rest, then a half note G2 marked *mp*. A slur covers the next two notes, F#2 and E2, marked with a decrescendo hairpin and the dynamic *f*. The piece concludes with a quarter rest, a half note G2, and a final quarter rest.

17

[illegible]

20

[illegible]

23

23

The 23rd measure of the piece is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. There is a triplet of eighth notes (G4, A4, B4) marked with a '3' above it. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The measure ends with a quarter note D4. Dynamics include *mp* (mezzo-piano) at the start, *f* (forte) under the triplet, and *mp* at the end. A *rit.* (ritardando) marking is present above the final notes. The measure is part of a larger musical context, with the previous measure ending on a whole note D4 and the next measure starting with a whole note D4.

26

26

f